

AN ANALYSIS OF SELECTED TROMBONE ENSEMBLE MUSIC
BY DR. ERIC EWAZEN

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The undersigned, appointed by the Schwob School of Music at
Columbus State University, have examined the Graduate Music Project titled

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and hereby certify that in their opinion it is worthy of acceptance.



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ABSTRACT

Dr. Eric Ewazen is a prolific, and celebrated composer, having written over fifty works for brass, thirty-one of which include trombone. His contribution to trombone repertoire is significant and wide-ranging. Research papers and doctoral dissertations have been written about Dr. Ewazen's instrumental compositions, however none of them have thoroughly explored his homogeneous chamber music for trombone or articulated his unique method of composition.

Various people with numerous backgrounds listen to, perform, conduct, and teach the music of Dr. Ewazen. Due to his unique compositional style, it is imperative that one analyzes and reflects on his works to aid understanding. By discussing his compositional methodology and understanding his compositions within context, my goal is to offer insight to Dr. Ewazen's compositional style that will allow for an individual to better comprehend his trombone repertoire. Dr. Ewazen refers to himself as a twentieth century tonal composer and others refer to him as a neo-romantic composer. This study seeks to uncover how his use of twentieth century atonal techniques, such as set theory, add clarity to interpreting his homogenous trombone chamber music, and influence his compositional output as a whole.

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INTRODUCTION

Today's music scholars must have an understanding of music literature, especially within their primary instrument. Due to the stylistically diverse trombone literature, it is important to distinguish composers who have made considerable contributions. Perhaps the most prolific living composer of this century for brass is Dr. Eric Ewazen, professor of composition at The Juilliard School. Ewazen is a celebrated individual having written over fifty works for brass, thirty-one of which include trombone (See Appendix A). His addition to trombone repertoire is significant and wide-ranging. Research papers and dissertations have been written about Ewazen's instrumental compositions; however none of them have thoroughly explored homogeneous chamber music for trombone.

Through interviewing Ewazen and reviewing extant literature, this paper will offer insight to Ewazen's compositional language in his homogenous trombone chamber music. Due to the abundance of his works, only single movement compositions will be analyzed, including *Fantasy and Double Fugue* (1998), *Posaunenstadt!* (2000), and *Empire Fanfare* (2002). This paper is best suited for either a scholar of music or an individual who wishes to program one of these works. The goal of this paper is to propose a conductor's guide derived from theoretical analysis.

Extant literature has revealed the following about Ewazen's compositional language: (1) his method of composition; (2) exchange of roles; (3) harmonic or rhythmic tension and repose (Chiang 2004, 26; McNally 2008, 26; Smith 2001, 58). While these characteristics are noticeable in his homogenous trombone chamber music, no apparent studies have been conducted regarding these works. As a result, this study may offer potential insight to various individuals by investigating the following regarding Ewazen's compositional language: (1) How

does the method of composition effect the product? (2) What compositional techniques are employed that create unity to the work? (3) Chronologically, how does his treatment for trombone chamber music evolve? (4) How do the above questions help to create an understanding and conductor's guide to *Fantasy and Double Fugue*? The structure of the paper is to first give a brief biography of Ewazen, present an analysis of the selected works, offer a proposed conductor's guide to *Fantasy and Double Fugue*, and finally discuss Ewazen's compositional language.

BIOGRAPHY

Ewazen was born in Cleveland, Ohio on March 1, 1954. He received his B.M. at the Eastman School of Music, and his M.M. and D.M.A degrees from The Juilliard School. His teachers include Milton Babbitt, Samuel Adler, Warren Benson, Joseph Schwanter and Gunther Schuller. He is an active composer as shown through his versatile output. Ewazen favors the brass and wind instruments and his compositions exhibit a unique style colored with the essence of Copland, Barber and other iconic American composers (Schulslaper 2009, 10). His works have been commissioned by numerous individuals both in the United States and abroad, recorded by various school and professional ensembles, and performed by well-known orchestras. Ewazen is one of the most performed, prolific living composers of brass music.

While neither of his parents were professional musicians, they both shared a passion for music. Due to their interests, Ewazen was able to cultivate his own enthusiasm for music. His mother, Helen, played euphonium in high school and sang in the chorus. After graduating, she obtained administrative skills through attending a school of business. Due to her fondness of the arts, she took her son to museums, and local school performances. His father, Dimytro, was a factory worker in the steel mills. During the Great Depression, he dropped out of high school to

sell newspapers to help provide for his brothers and sisters. Ewazen's father wanted his son to attend and graduate from college in order to insure a bright future (McNally 2008, 2).

At the age of five, Ewazen began to take piano lessons, and soon after he started to compose his own music. Many different forms of music were appreciated in his childhood including big band, classical recordings, and variety shows such as Dean Martin. This ultimately lead Ewazen to create his own annual variety show that he directed, played piano, and created the script. His first variety show was in fourth grade. At the age of ten, he started the violin, but then shortly after switched to cello.

In high school, Ewazen continued to cultivate his interest in composition. Ewazen credits his success to Cathy Beech, his high school English teacher, and her husband Joel. Mrs. Beech was a phenomenal horn who attended Oberlin Conservatory. Her husband was a professional singer and eventually Ewazen's first theory teacher (McNally 2008, 6). After creating several more compositions, Ewazen submitted them to the Eastman School of Music, which helped him earn his acceptance to the school in 1972.

As an undergraduate student, Ewazen deeply immersed himself in the music realm and quickly started learning about the idiosyncrasies of each orchestral and band instrument. Due to Eastman's policy, he cycled through different compositional professors (Schulslaper 2009, 10). By learning to compose in a variety of styles, Ewazen started to develop his own language. After earning his Bachelor Degree in Composition in 1976, he attended the Juilliard School of Music to earn both his masters and doctorate degrees in composition. Upon graduation in 1985, he was offered a faculty position at Juilliard to teach composition and music literature in the pre-college division, where he still currently teaches. (Interview with Ewazen, Nov 6, 2011).

EWAZEN'S COMPOSITIONAL METHODOLOGY

In order for one to begin to interpret Ewazen's works, it is important to not only have background knowledge about Ewazen, but one needs to read about his method of composition. He composes his works at the piano and does not have an overall harmonic structure, instead he believes in spontaneity and the *magic* of composing (Interview with Ewazen, Nov 6, 2011). Improvisation allows him to build upon an idea and work it out (Smith 2001, 27).

He employed a compositional "trick" learned from Samuel Adler while writing [Trumpet Sonata and Piano] at the piano: Use note-less stems to notate thirty or forty measures to get the general sweep of the passage. This method also allows for the composer to improvise with rhythmic variation and new colors before committing them to paper. [Ewazen said] 'By the time I write it down (on paper) I am sure of what I want' (McNally 2008, 18).

Ewazen refers to himself as a twentieth century tonal composer while many refer to him as a neo-romantic composer (Interview with Ewazen, Nov 6, 2011). Due to this combination of ideas, his compositional language is very unique. In general, the twentieth century is known for the expansion upon atonal composition and the creation of its theory. However the philosophy of atonal composition is considered conflicting with tonal music. By referring to himself as a twentieth century tonal composer, Ewazen paves a new road for his method of composition. Taking different ideas associated with atonality and applying them in conjunction with tonal centers creates a very interesting theoretical approach. He said, "Even though my music is tonal, my background comes from various kinds of tonality" (Interview with Ewazen, Nov 6, 2011).

By hypothesizing this relationship, it allows for a more dimensionalized explanation of his use of harmonic progression and analyzing his music becomes more comprehensible. *Empire Fanfare*, *Posaunenstadt!*, and *Fantasy and Double Fugue* will be analyzed by: (1) providing a brief overview; (2) exploring the non-traditional harmonic progression in order to comprehend

the logic of the selected tonal centers and thematic material; (3) examining what devices were used to create textural contrast (rhythm, dynamics, imitation, and so on) and (4) how this previous knowledge should be used to one's advantage. With having an understanding of his method of composition, here is the analysis of his most recent single movement work, *Empire Fanfare*.

EMPIRE FANFARE

Empire Fanfare was written in 2001 for Joseph Alessi, Virginia Allen, and the Juilliard Trombone Choir. This composition was intended to be a concert opener. This short, quick and lively fanfare is for a trombone octet (six tenors and two basses) and requires a strong principal, as well as a solid bass player due to the range. The entire piece is in common time with no key signature and all accidentals are included in the parts. There are three main sections to the piece.

In the first section (measures 1 to 19) the main tonal centers are C, F, and Bb. This section begins with only four parts and then expands into an octet. Throughout the entire work, voices are often grouped together. At the opening, the melody can be found in parts one and three with a counter melody in parts two and four. Together with the other parts, C major is defined. The first part outlines the C major scale, with the melody remaining within the diatonic triad. When comparing parts one and two in the first few measures, one can see that the countermelody is the retrograde of the melody. In set theory a major triad is labeled as 047 (037 prime form) and by transposing the set by T_{11} , it explains the Bb major chord in measure 6.

An important way to visually organize music is by looking at the periods of music derived from the combination of multiple phrases. In *Empire Fanfare*, when combining phrases together to create periods, the periods used appear to be sentences. A sentence is $A + A' + B$ (2+2+4). This is easily noticeable in measure 1 to 8. Instead of relaxing at the end of the phrase,

it builds into the next sentence starting in measure 9. The intensity is due to the crescendo in the top three voices and the continuous eighth notes in the lower parts, as well as the harmonic push to F major. A period of music generally overlaps with the harmonic progression of the work. For example, when using common practice theory, one could look at a piece of music and see the progression I-IV-V-I all with a given key. However, due to Ewazen's style of composition, it is hard to put this theory into use. Therefore set theory is being used instead to see the connectivity in his harmonic progression. When analyzing this first sentence we see A as 037, A' as 037 and B as B^bCDE^bFG or 024579. The set 024579 is comprised of 047 and 259 (See Figure 1). Both of those sets in their prime form are 037. Taking all of this into consideration allows one to better understand the coherence with which Ewazen composes. It also places understanding as to the non-traditional harmonic progression. Knowing this helps one be able to create continuity for their group of performers. It is important for the conductor to view music in a connective manner, otherwise the music will sound separated to a listener. This is a common problem when one plays Ewazen's music due to his short rhythmic motives. Therefore by connecting the dots, one can interpret his music in a meaningful manner.

Figure 1. *Empire Fanfare*, Structure of Sentence.

is only looking at the surface level of the music. In order to get a true grasp one must take note of the ending tonal center of F major and how it relates to the piece as a whole. The opening and ending are harmonically related because all chords fit within the key of F major (F, g, a, B^b, C, d) (See Figure 2). Those roots then form the set 024579, which once again is a combination of two 037 sets. Continuous use of the set gives coherence and unity to the piece and Ewazen's compositional language, even while bending the rules of harmonic progression within tonal music.

Figure 2. *Empire Fanfare*, Relationship of Tonal Centers.



FGAB ^b CD
024579

Knowing that the beginning and ending are related via the set 037, leads one to wonder if this set is also used the middle section. In the middle section, the piece is in E major, which at first glance does not fit in the harmonic progression of either C or F major. A bridge between these tonal centers is needed. In measure 20, C major begins to move to the relative minor in measure 22. In the relative minor key, the dominant is E. Then once going through several harmonic progressions, the key of E major is established. After stating the melody in E major, the piece returns to the original material in C major with an obligato in measure 44. The second time, however, the progression from E major to C major does not occur through diatonic relationships. Instead, by using set theory, the relationship of P4 and P5 is established.

In tonal music, these intervals create the circle of fifths. The order of the chords are: EGAEGABGC (all of which are major triads). Major chords do not easily relate to one another based on tonal centers. But when grouped into sets of threes (e.g. EGA, EGA, GBC) and then

using prime sets based off of their roots, the following sets appear 025, 025, 015 (See Figure 3). The interval of P4 is recognized. Once each major triad is recognized as the prime set 037, the interval of P5 is revealed. Finally, when putting them together, the circle of fifth's circle can be created, hence the repetition of EGA. The common interval of P4/P5 allows for the composer to explore his use of unrelated triads, without unsettling the listener. Finally coherence is created because all triads are 037, further developing the relationship to the beginning and ending of this piece also built around the set 037.

Figure 3. *Empire Fanfare*, Unrelated Triads.



EGA	GBC
025	015

Understanding pitches and their relationship to one another is one way to understand a piece of music. By using this knowledge, one can direct the performers on the harmonic progression in order for a flow to be established. Without that, the music would sound harmonically separated. Creating continuity harmonically is another analysis that a conductor should complete. A further analysis one should consider is looking at the texture of the piece; for examples, rhythm, dynamics, and range.

The range of a piece is also an important factor that creates contrast. *Empire Fanfare* has a wide range due to the technical skills of the intended performers. The performers' level of ability allowed for Ewazen to push the range of the instrument. A prime example of the drastic use of the trombone's range can be found in the last several measures of the piece, spanning five octaves from the bottom to the top.

Rhythmic changes also create contrast. When taking a step back and glancing at the score from afar, one can see that there are more complex rhythms as the piece progresses. The first sentence has several short eighth note runs while the second sentence has several measures solely comprised of eighth note runs. In addition, the opening melodic and accompaniment parts are phrased horizontally to the listener, but when the melody changes in measure 20, the phrasing becomes vertical. When the melody returns to the original idea, so does its horizontal sound, but the accompaniment remains vertical and very rhythmic. Due to the melody, the listener primarily recognizes a horizontal sound quality but feels the micro pulse due to the accompaniment. Because this is only one example of many, it is imperative that the conductor has a strong understanding of how the parts work individually. However, it is more important for the conductor to be able to combine all of the parts together to formulate a musical idea. The above analysis synthesized the idea of using set theory to illustrate continuity in this piece and hinted at the use of imitation. The use of these two ideas will be explored in Ewazen's second single movement work for trombone ensemble.

POSAUNENSTADT!

Posaunenstadt! was written in 2000 for Ithaca College's Trombone Troupe, who was and still is under the direction of Harold Reynolds. This work has three choirs and each choir is a quartet. This piece is in arch form with several different thematic ideas (See Figure 4). The sections and the order of the thematic material create a palindrome within the arch form. The palindromes assist individual comprehension of the piece. With this step done, one now needs to understand the notes of the page and how they are related. Once again by knowing both, one will be able to better serve their ensemble.

Figure 4. *Posaunenstadt!*, Overall Structure.

Section	A	B	C	B	A
Measure #	1	57	121	145	157
Order of Thematic Materials	Theme 1 Theme 2	Fugue	Transitional Material Derived from Previous Material	Fugue	Theme 2 Theme 1
Key	B ^b Major	C Major	C Major	A Major	D Major

The piece begins in B^b major and ends in D major with two other prominent tonal centers. Starting with the Section C and working towards the end, tonal relationships are easy to determine. A major is the relative major key to C major and A is the dominant to D. But how does the piece go from B^b major in the beginning to C major?

Once again turning to set theory provides an answer for a relationship between tonal centers. One set used in atonal music was the quartal trichord, 027. This set is important because the intervals created are perfect fourths and fifths, which are the building blocks for the circle of key signatures. It is important to note that in order to break the circle of fifth's, one must leap a tritone. Another important chord in set theory is the Viennese trichord 016. The previous two aspects both contain a tritone, a very important interval to atonal and tonal composers, but for different reasons.

The opening of the piece is in B^b and the main chords used in the first section are B^b, E^b, and F, which is shortly followed by a section pitched around E^b thus making the three chords E^b, A^b, and B^b. In theme 2, three primary chords are E, A, and B. These three sets of chords are essentially the same idea: tonic, subdominant, dominant. When these sets are put in prime form they become 027, known as the quartal trichord (See Figure 5). Therefore the intervallic relationship that is associated with 027, directly applies to the relationship between the chords

that Ewazen is using. Furthermore the relationship between the tonal centers within each tonal center creates the Viennese trichord (See Figure 6).

Figure 5. *Posaunenstadt!*, Introduction of Quartal Trichord.

B^b, E^b, F	$E^b A^b B^b$	$E A B$
027	027	027

Figure 6. *Posaunenstadt!*, Introduction of Viennese Trichord.

$B^b E^b E$
016

Observing these relationships allows one to understand how Ewazen formed his ideas. One can then make sure that different choirs play in a cohesive manner even though the three choirs do not appear that way on the page. Using set theory to find coherence in *Empire Fanfare* and later in *Fantasy and Double Fugue* worked extremely well. However, in *Posaunenstadt!*, while one can find occurrences of set theory, it does not provide answers as readily. For example, between measures 58 and 62, Choir B and C are playing the same material but in different tonal centers. When assigned sets, a potential relationship exists. Also, when comparing measure 58 to 62 and 59 to 63, they can map onto each other by the transposition of T_5 (See Figure 7).

Figure 7. *Posaunenstadt!*, Thematic Relationship.

	Choir C	
Measure #	58	59
Pitches	$F^\# G A^b A C$	$D E^b F F^\# A^b$
Set	01236	01346

	Choir B	
Measure #	62	63
Pitches	$C^\# D E^b E G$	$A B^b C C^\# E^b$
Set	01236	01346

In addition, this part of the piece is written in a fugue manner. Fugues are very enjoyable, yet difficult to properly piece together. In order for this section to be performed correctly, it is imperative that one correctly identifies the following: the subject, the answer, the counter subject, any episodes, and middle entries that exist. Below is a chart that illustrates the structure of the fugue starting at measure 57 (See Figure 8). Within this fugue, the Viennese trichord explains the tonal relationship between the subject, the answer and the middle entry (See Figure 9).

Figure 8. *Posaunenstadt!*, Structure of Fugue.

Part	Subject	Answer	Subject	Answer	Episode	Middle Entry	Episode
Measure #	57	61	68	72	76	84	92
Key	C	G	C	G	D & E	F [#]	C & D

Figure 9. *Posaunenstadt!*, Fugue Tonal Centers

Subject	Answer	Middle Entry
C	G	F [#]
6	1	0

There are not, however, enough examples within this piece to demonstrate set theory as a sole method of analysis. This appears a bit quizzical because chronologically, *Posaunenstadt!* was written between *Empire Fanfare* and *Fantasy and Double Fugue*. Therefore, one should turn towards another important compositional device that Ewazen frequently employs, imitation and role exchange between the parts.

Posaunenstadt! is organized into three separate choirs where each one is a quartet. The quartets are able play different roles. To open this piece, all the choirs play the same idea together to create a very strong opening. Then in measure 10 when the opening idea is restated, Choir C becomes the accompaniment choir. That role is then passed to Choir B shortly after.

The next section starts in measure 27 with Choir A only, who then directly passes the phrase onto Choir B and finally it ends with Choir C. From measure 27 to the new idea in measure 57, it is very easy for one to look at the score and notice how the parts are exchanging roles. One melody is passed throughout each choir throughout the entire piece (See Figure 10).

Figure 10. *Posaunenstadt!*, Voice Pairing

However, one choir playing melody with others accompanying is not the only method Ewazen uses to combine the quartets. He also combines the same parts but from different choirs. For example in measure 76, part four from each choir is playing the same bass line while parts one, two and three are also playing the melody together. When the original material from the beginning comes back in, so does the original voicing. Everyone plays the same parts together. Because each choir acts as a solo quartet at times, it is necessary for each to have a strong lead

player that cannot only lead their individual quartet, but can precisely imitate the other's material when it is their turn.

Similar to that of *Empire Fanfare*, set theory and imitation were two concrete approaches used to break down these works. Separating Ewazen's compositional methodology into its two aspects, twentieth century and tonal, beings to solidify how to prepare one of his works. All of the previous devices will be further explored in his first single movement work for trombone ensemble.

FANTASY AND DOUBLE FUGUE

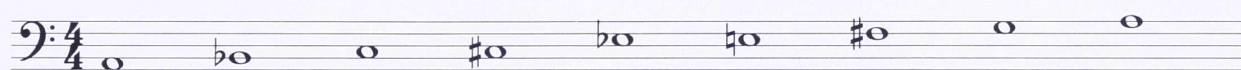
Fantasy and Double Fugue was commissioned by and dedicated to the Juilliard Trombone Choir and was premiered at the 1998 International Trombone Festival within the University of Colorado-Boulder. This lively single movement work is for trombone octet and has two main sections as the title indicates, fantasy and fugue. Similar to that of *Empire Fanfare* and *Posaunenstadt!*, all of the accidentals are included in the parts.

The opening half of the piece, Fantasy, is comprised of two main ideas. One is comprised of very dense, loud chords, and the other includes a flowing thematic idea. Originally when comparing the chords to each other, little relationship can be established. However, once again, when using set theory, a relationship becomes apparent. Within these opening chords, there are only two sets used until measure 15, including 0258 and 0137. However, 0258 can be recognized three different ways. The diagram below shows the three different forms of 0258 and the only version of 0137 (See Figure 11). During these measures, there are a total of thirty-one chords with no apparent pattern appears. However, it is interesting to note that the number thirty-one itself is a prime number which can explain as to why there is no pattern in the order to the sets – they are in a prime order themselves.

Figure 11. *Fantasy and Double Fugue*, Opening Sets.

C [#] E G A	E G B ^b C	B ^b C [#] E F [#]	A B ^b C E
0258	0258	0258	0137

In addition, when putting these notes in order and adding the note E^b, the octatonic scale is created (See Figure 12). This further leads to the idea that Ewazen uses twentieth century atonal techniques in a tonal manner.

Figure 12. *Fantasy and Double Fugue*, Octatonic Scale.

The next part of the opening is the flowing thematic idea, which begins in measure 15. This melody can be found in unison between the first two parts from measure 15 to 22. The melody, similar to that of *Empire Fanfare* is in the form of a sentence, but this sentence structure has a slight twist because of the melodic ideas. A prime example of this is in measure 15 and 16 that maps directly onto 17 and 18. This same process can be done for measures 19 and 20 onto measures 21 and 22, followed by two measures of the opening chords. The diagram below visually explains how all of these measures can be put together to create the form of a sentence (see Figure 13).

Figure 13. *Fantasy and Double Fugue*, Structure of Sentence.

Sentence from 15 to 24		
15 & 16	19 & 20	23 & 24
A	A'	B

Starting at measure 25 with parts three and four, the same above principal can be applied here for A and A'. When grouping the melody in two measure segments, a pitch center can be established. For example in 15 and 16, the collection of pitches creates D major and in measure 19 and 20, C mixolydian is articulated. D major and C mixolydian share selected pitches, but

there are also a few that do not relate. By creating a set for each measure individually, only the sets 02357 and 01358 are created. When remembering the originally used sets for chords, 0258 and 0137, similarities and differences between the chordal sets verses the melodic sets come to light. The most important relationship is the first three numbers of the opening sets (025 and 013) can be found in the later ones. It is possible that the melodic sets were created off of the opening chordal sets.

The word fantasy is defined as the act or function of forming images or representation whether in direct perception or in memory (Gove 1993, 823). By applying that definition one can state that all of these short, yet different ideas, are representations of one another. Throughout the entire first half of this composition, the sets 0258 and 0137 are dominant. For example, these two sets are also found in the melody and accompaniment in measure 33, 43, and the melody in measure 51. Then for the first time in measure 69, a new idea of how these two might interact is demonstrated, which is only adds to how Ewazen uses these two sets. This through-composed section reflects Ewazen's method to write down an idea and then improvise upon it. For the first time in this piece, measure 69 to beat two of measure 76, everyone is playing within one tonal center, D^b Major. But in order to end this episode, beat three of measure 76 goes back to the originally chordal set (0258), finally bringing this representation to an end. The first half of this piece finishes with a brief review the first melody and a transition to the double fugue.

The fugue's tonal center is G Lydian and first appears in parts three and four, which is followed by a tonal response from parts five and six in measure 99. Then parts seven and eight enter with the same material at 106 and finally parts one and two play the material at measure 110. Although a traditional fugue has subject and countersubject, because this is a double fugue,

both subjects are presented simultaneously and have equal importance. When comparing the first note of the lower parts of all of these statements (part four, part six) they are G, D, G, D. This establishes the relationship between G Lydian and D Ionian (See Figure 14). The idea of fourths once again establishes quartal harmony, similar to that found in *Posaunenstadt!*.

Figure 14. *Fantasy and Double Fugue*, Fugal Entrances.

The musical score for Figure 14, titled "Fantasy and Double Fugue", Fugal Entrances, consists of eight staves. Staves 1 and 2 are marked with a box containing "95" and the word "Fugue". Staves 3 and 4 are marked with a box containing "99". The music is written in bass clef with a key signature of one sharp (F#). Dynamics include "f" (forte) and "p" (piano). The score shows a complex fugal texture with multiple voices entering and interacting.

Beginning in measure 118, the material returns to the original voices, however the parts have switched roles and the top part begins on D. This helps to reinforce the end of the episodes and the start of the development of the fugue in measure 124. The material returns to the original voicing, but the material is segmented between different pairing of voices, which furthers the development of a new tonal center (G^b Lydian). Similar to the pairing between entrances, a relationship between G^b Lydian and D^b Ionian are established. D^b Ionian was previously used in measure 69. The material used in measure 69 is stated again in measure 143 but this time in the key of E^b major. Perhaps, due to the title of this piece *Fantasy and Double Fugue*, Ewazen did

not want the listener to forget what had previously happened. In addition, this is the second time when every part is playing in rhythmic unison which helps establish coherence.

A common technique used in the development of a fugue is diminution and augmentation. Augmentation can be found in parts three and four, where the original subjects return in their original key to the original parts. Similar to how the material in measure 69 was restated, the material from measure 15 also makes a return, which finishes with the chordal sets from the very beginning of the composition. From measure 159 to the end, Ewazen returns to the first flowing melody of the piece.

Throughout this composition, Ewazen pairs voices together, which allows for imitation and development of the material. It also allows the accompaniment to be comprised of strong rhythmic motives. Having strong and short rhythmic pulses can easily interfere with the thematic material. Therefore it is the conductor's job to make sure that the accompaniment does not become vertical, but instead has a forward feeling to match the melody. Dynamics in this piece are used, but not often. The most important marking is fortissimo, which is only used when the original chordal sets are played. Therefore, the conductor must make sure that fundamental chords are always played with great intensity each time. In addition, while there are two measure phrases, these phrases must be combined together into periods in order to avoid choppy and segmented sounds. While there are not many articulation markings, they should be considered strongly, such as accents and slurs.

CONDUCTOR'S GUIDE TO FANTASY AND DOUBLE FUGUE

A conductor must be immersed in studying the works to be performed. Score study includes time with the work itself, learning about the composer, after which the conductor decides to highlight what s/he considers the most important material within the music. When

one selects the music of Ewazen, they should expect significant emotional expressiveness in the score, hence his designation as neo-romantic.

During score study, the conductor should examine the piece on both a small and large scale. This will allow for that individual to not only learn the basics of each part, melody and harmony, but the overall structure of the piece as well. By knowing both, the conductor can bring out certain points that would have otherwise been overlooked. The previous analyses explored the use of set theory, harmonic relationship and how the parts were intertwined mainly on a small scale. Below is an example of how to take this previous knowledge in conjunction with a larger look in order to create a more thorough understanding to *Fantasy and Double Fugue*.

In this piece, the chordal sets for the beginning (0258 and 0137), expansion and restatement of these two sets within the double fugue, and finally pairing of parts, appear to be the important elements. Because the chordal sets are used numerous throughout the piece, a conductor must make sure that when they are used in their original form they are performed similarly. The only sections marked fortissimo are the original opening material and its restatements. In this piece, one should consider dynamics as levels of intensity; hence the dynamic marking of piano can be played delicately and forte boldly. By using adjectives, the conductor can relay a sound concept that reflects upon a feeling, which is important because of Ewazen's neo-romantic classification. After all, the goal of a conductor is to understand the composer's intentions and relay those feelings to the audience via the performers.

In addition, there are limited articulation markings throughout the work, which creates plenty of room for interpretation. For example, the opening chordal sets are eighth notes with a fortissimo marking. In general, players without guidance will play these chords with a very

aggressive articulation. This will automatically give volume and definition to the notes, but the clarity of the chord will suffer. Here, the conductor needs to instruct how the chords will be stated and this discussion should be done based on analysis. Since these opening chords are important for several reasons, they need to be strong, bold and have clarity. In order for this to happen, one could interpret the articulation as such. One suggestion is to have the players use a “tAW” syllable. Having the small “t” will give clarity to the front of the note and “AW” will mean the note will be full and supported. The correct ratio of tongue to air is important to produce a good sound that an audience member can comprehend. An excellent description of this relationship can be found in David Vining’s book *Daily Routines* (2002, 15-6).

Intonation is another important concept that a conductor needs to address with the group. However, how does one tell their performers to tune the set 0258? An A^7 chord is revealed when the set is rotated and tuning the chord would be as follows: center the root, lower the major third, raise the fifth and lower the seventh. By following that process, one can tune the other chords in a similar manner. However, how should one tune the chord presented in measure 7 including the pitches B^b , D^b , E, F^\sharp ? Enharmonically, the chord is spelled G^b , B^b , D^b , F^b or G^{b7} . Therefore one can follow the same adjustments previously used. Even though the chord is not written that way, the analysis reveals the chord was 0258, just like the A^7 chord. For this piece, the set 0258 is and will always be some kind of seventh chord (See Figure 15).

Figure 15. Conductor’s Guide, Understanding the Set.

$C^\sharp E G A$	$A C^\sharp E G$
0258	8025

However, how is one to address the other set used in the opening, 0137? Once again by rotating the set, a ninth chord is created. Therefore the conductor can tune all of the opening sets similar to that of a major or minor triad plus extensions.

Melodic Material In *Fantasy And Double Fugue*

Now that we have uncovered some of the foundational material from this piece, it is time to move onto the different melodies that are derived from the sets. At measure 15, the conductor is challenged to take musical material and turn it into a musical phrase that can be expressed to the audience. When remembering how the sentence was created, the conductor must make sure that the players identify the three parts A, A' and B and how they are related together. It is easy for a player to view the melody as several two bar phrases, which is technically correct. But in practice, it must sound like a ten-measure phrase. Playing a ten-measure phrase is more demanding and difficult than a playing a two-measure phrase. Therefore it is suggested that the conductor might instruct the players do the following for phrasing (See Figure 16).

Figure 16. Conductor's Guide, Melodic Phrasing.



The melody is in a range that is not easily projected. When played at the same dynamic level, a whole note will sound louder than a quarter or eighth note. Therefore the six other parts will need to play softer. The melody can be played more intensely as indicated by the dynamic markings. Then with the repeat of the melody in parts three and four in measure 25, the same idea should be repeated. An added challenge becomes apparent, because parts one and two are playing in the upper part of the range which projects very easily. They are also marked a dynamic level louder. This creates the question, which is more important, the restatement of the melody or the new material in the upper two parts? One could argue either way, but clearly one

of the ideas needs to be the lead while the other is the support. The dynamics suggest the upper parts should be leading the ensemble.

The phrases for the ten-measure segment beginning at measure 33 are uneven. Instead of having a regular two or four measure phrase, this period uses three measure phrases, which is $3 + 3 + 4$. Even though there are an odd number of measures in the phrase, they still need to push to the last two measures where the chordal sets come back in once again. One way to achieve this is by having the first three measures grow slightly then decay and then go back to the original intensity. In measure 36, part four should repeat this idea, which will add interest while part five joins in with a supportive countermelody. With the addition of this new voice, it creates enough of a change to the listener. Then on the third time, the melody is played in a new tonal center, thus allowing once again for the listener to not become tired of hearing the same idea. Due to these changes within the composition, the conductor could interpret that as enough change for the audience. Therefore, the conductor needs to make sure that with the addition of each new voice, all of the parts are agreeing on articulation and phrasing. The conductor needs be aware of this, otherwise the audience will not hear what is expected. In addition, the conductor needs to be aware of how Ewazen adds or trades how the parts work together throughout his composition.

Next comes a development that has a dreamlike quality to it. Within the section, one should attempt to go for this mood until measure 63, where previous material is restated leading into measure 69. During this section, the conductor needs to make sure that the musical line is not being lost due to the passing of the melody from one part to another. Furthermore, one should consider conducting this part in a slow two to help give a more open, wandering feeling. However once measure 69 is reached, an immediate change of mood must be created. For the

first time since the opening, everyone is playing together again and it is within a clearly defined tonal center of D^b Major. Once again, two measure phrases are evident throughout this section and there are literal repetitions of the same material. No material is added or taken away, thus requiring the conductor to decide how to phrase this period of music. Regardless of what decisions are made, the most important chord is beat three of measure 76. This chord is the set 0258, which leads the piece back into material from measure 15. From measure 77 to the introduction of the fugue, the material is mainly a repetition of what has been previously stated.

Playing and listening to a fugue is enjoyable, yet preparing one can be tricky. In order for an audience member to follow it and not be overwhelmed, the performers must play within the construction of the fugue. With this knowledge, one can bring out important structural parts that add clarity to the fugue. This piece is clearly a double fugue. From the beginning in measure 95, parts three and four have the important role of being the first to state the subjects. The manner in which articulation, phrasing, and dynamics are used must be the same from every player. In addition, whenever a part is accompanying, it must be clear, following the phrase of the subjects. Accompanying lines must also move with the same intensity that the subject does because every part needs to be musical. While the subject is fragmented, it cannot come across that way to the listener. In measure 151, when the melody line is augmented, the conductor needs to make sure that the melody line has intensity throughout it. This can be achieved by pacing the intensity in conjunction with the phrase.

Indeed the melody needs to be the most prominent voice. However, the accompaniment should not worry too much about playing “soft.” If players worry about playing so soft, those parts will then lose clarity. Instead, the conductor should instruct students to play comfortably

and think about clarity and moving with the melody. Finally with the restatement of previous material, the conductor must manage the energy until the final cadence.

CONCLUSION

The purpose of this paper is to illustrate characteristics of Dr. Eric Ewazen's. After collecting the previously stated ideas from the analyses of *Empire Fanfare*, *Posaunenstadt!* and *Fantasy and Double Fugue*, several important compositional aspects pertaining to Ewazen can be realized which may help individuals gain greater understanding of his compositions.

Ewazen works from the piano and writes down general ideas. Once this overall flow is created, he goes back and improvises on these ideas, which allows for one idea to be twisted and turned in multiple directions and different key centers. It is easy to see his use of the piano because the melodies, countermelodies, and voicing as well as placement of chords easily fit within one's hand movement on the piano.

Ewazen does not employ a key signature. One reason is to allow himself the freedom to move from one tonal center to another (Interview with Ewazen, Nov 6, 2011). Furthermore, Ewazen believes that key signatures are too confining and may create an automatic influence upon a composer (Smith 2001, 24). A third possibility for omitting key signatures may be due to his experience in atonal music or his own keyboard skills. His atonal experience can also explain his formation of his thematic material and how the phrases relate to one another and are derived from permutations. The use of set theory offers a way of visually interpreting the coherence between his tonal centers and his development of thematic material.

Ewazen uses both close and distant harmony. This harmony is found in all three of the above works. From *Posaunenstadt!*, the harmony was recognized by the use of the quartal trichord and the Viennese trichord. It is recognized in *Empire Fanfare* from the intervals of sets

used 037 and finally in *Fantasy and Double Fugue*, it is in the chordal sets 0258 and 0137. In addition, McNally (2008, 19) located the use of quartal harmony in *Sonata for Trumpet and Piano*, in connection with quartal harmony in use his of modes. Other writers have noted this and specifically his use of the Lydian mode for the melody with an accompaniment from the major mode (Smith 2001, 19). This is noticeable in *Fantasy and Double Fugue* where the G Lydian and D Ionian overlap with each other in the fugue. By using modes in this manner, Ewazen creates temporary tonal centers. He states that he enjoys the Lydian mode due to the raised fourth, which gives a very cheerful, uplifting quality of sound (Interview with Ewazen, Nov 6, 2011).

Ewazen exchanges the roles between the parts of the ensemble. In general, he will state the melody in one voice with the accompaniment in another, and then these two parts will exchange roles. This is very evident in his larger setting works because of the number of voices he has at his disposal. The best work to locate this idea in is *Posaunenstadt!*, within the three quartets, which not only shows imitation between parts within one choir but from one choir to the next.

Finally, Ewazen has classified himself as a twentieth century tonal composer. Twelve-tone, rotational arrays, serialism, and set theory are several devices associated with twentieth century atonal compositions, however these devices can also be used for tonal music as modeled in this research paper. One important twentieth century composer is Anton Webern (1883-1945). Webern used the set 014 extensively, in creating the set 0123456. Within that larger set, there are three 014's. This then allowed for him to expand his choices of notes while staying within the set 014. Ewazen follows the exact same principal found in *Empire Fanfare*. The first sentence from *Empire Fanfare* can be seen A as 037, A' as 037 and B as 024579. The set

024579 is comprised of two 037 sets. Thus, Ewazen follows a similar pattern that Webern used with combining 014s together to create larger sets. In *Fantasy and Double Fugue*, the opening is comprised of various chords that seem to have little relationship to each other, but they do. Each chord is either 0258 or 0137. These two sets are then used throughout the entire composition and can be found either in combination or with each other creating a larger set. Once again, Ewazen uses sets in much the same way as Webern. Both use one set and then expand upon it to create more colorful options.

Synthesizing these four ideas along with Ewazen's method of composition helps to clarify how to interpret his unique compositional language. By understanding his language, one can determine how to conduct, play or evaluate a performance of his works. Ewazen's trombone repertoire is extensive with many pieces being performed internationally and several becoming standards in the repertoire. Finally and most importantly, Dr. Eric Ewazen is a composer who deserves recognition for his contributions to the twenty-first century.

APPENDIX A

List of Compositions by Eric Ewazen Including Trombone

Alto Trombone

1. Palmetto Suite for Alto Trombone and Piano, (2004)
2. Palmetto Suite for Alto Trombone and Orchestra, (2010)

Tenor Trombone

1. Sonata for Trombone and Piano, (1993)
2. Visions of Light, (2003)
3. Songs of Love and Loss, (2004)
 - For tenor or bass trombone
4. Rhapsody for Trombone and Piano
 - Original version for bass trombone and string orchestra

Bass Trombone

1. Concerto for Tuba or Bass Trombone and Piano, (1995)
2. Concertino for Bass Trombone and Trombone Choir, (1996)
3. Ballade for Bass Trombone and Piano, (1996)
 - Original version for clarinet and string orchestra
4. Rhapsody for Bass Trombone and Piano, (1997)
 - Original version for bass trombone and string orchestra
5. Songs for Love and Loss, (2004)
 - For tenor or bass trombone

Trombone Ensemble

1. Dagon II: Nine tracks of Bass Trombone, (1980)
 - Can be performed with tenor and bass trombones
2. Concertino for Bass Trombone and Trombone Choir, (1996)
3. Grand Canyon Octet ,(1996 horn version)
4. Fantasia and Double Fugue for Trombone Choir, (1997)
5. Capriccio for Bass Trombone and Trombone Choir, (1999)
6. Myths and Legends: Trombone Quartet, (2000)
7. Posaunenstadt: Trombone Choir, (2000)
8. Great Lakes Fanfare: Trombone Choir, (2002)

Brass Ensemble

1. Symphony in Brass: Brass Ensemble w/ Percussion, (1991)
2. A Western Fanfare: Brass Ensemble w/ Percussion, (1997)
3. Grand Canyon Sinfonia: Brass Ensemble, (2000)
 - Original version for horn ensemble
4. Front Range Fanfare: Brass Ensemble w/ Percussion, (2003)

Brass Quintet

1. Colchester Fantasy, (1987)
2. Frost Fire, (1990)
3. A Western Fanfare, (1997)
4. Grand Valley Fanfare, (2001)

Mixed Brass

1. Pastorale: for Trumpet, Trombone and Piano, (1996)
 - Original version was the middle movement of Ballade, Pastorale and Dance for flute, horn, and tenor or bass piano
2. A Philharmonic Fanfare: for Trumpet, Horn, and Trombone, (1997)
3. An Elizabethan Songbook: for Trumpet, Trombone and Piano, (1998)
 - Original for mezzo-soprano, tenor, and piano

Total Works for or Including Trombone: 31

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